EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-costume, of elephant-gray cashmere, trimmed with black velvet ribbon. The skirt is first banded on the bottom with three graduated rows of the velvet ribbon, at

No. 1.

distances as seen in the illustration, then it is kilted with four kilt-plaits between a wide box-plait; this is continued all around the skirt. These kilts are mounted upon a foundation-skirt

No. 2.

of silesia, which is faced on the outside with the cashmere about four inches deep. The polonaise

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No. 3.

is looped at the sides, forming paniers, and the trimming of velvet ribbon passes around the neck at the back, down the fronts, and up the sides of the front as far as the side-seams. The fullness of the back-drapery is arranged in large puffs. From twelve to fourteen yards of cashmere will be required, and three pieces of velvet ribbon of graduated widths. Cuffs of three rows of the ribbon will be in better taste than the solid cuff of velvet given in the illustration. Small jet or velvet buttons.

No. 2—Is a house-dress, of figured silk or woolens. It has a box-plaited kilt skirt, which is mounted upon a foundation of silesia or crinoline, faced on the outside, as described in No. 1. The waist of this costume is round at the back and pointed in front, like the old-fashioned style of our grandmothers. The tunic is plaited into the waist in front, plain on the hips, and then the apron-front is caught up, and helps to fill in the back-drapery, which is plaited very full into the waist at the back, and falls in one large puff from the waist. Coat-sleeves with the high shoulder-fullness. The cuffs and collar are of velvet, also the waistband. Rather large metal buttons are used upon this costume. Twelve to fourteen yards of double-fold material, or from twenty to twenty-four yards of silk: it depends upon the width. This model would be very pretty in any light-colored cashmere or nun's-veiling for an evening-dress for a young girl.

No. 3—Is a pretty wrap for a girl of ten to eleven years. It is made of cheviot or plain tweed. It is, first, a simple sacque, with a full-plaited skirt at the back, with sleeves. Over this, the cape—which is gathered at the neck, and draped at the back by a large bow of satin or velvet ribbon—will require four and a half yards of cheviot, two yards of ribbon, and six buttons.

No. 4—Is an evening-costume, of figured and plain material: either in foulard silks, or figured delaine with plain nun's-veiling, or figured and plain mull. The underskirt, waist, and sleeves are of the figured material. The skirt is kilt-

No. 4.

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plaited to the waist all around. The waist is pointed back and front, cut heart-shaped in front, and open. The material is put on the waist to form a full plastron, which is gathered into the long point in front. Open sleeves; these, however, are optional. We give the preference to elbow-sleeves, tight, and a fall of lace as trim-

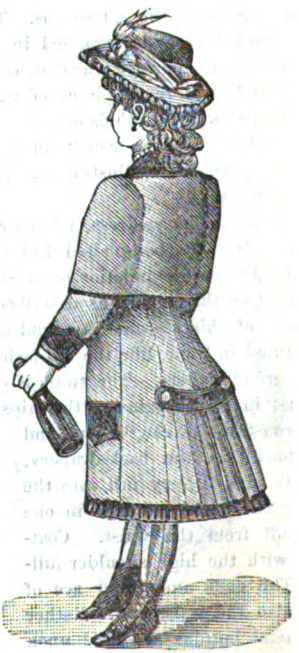
No. 5.

ming. The tunic and train are of the plain material. In front, it forms a deep point, and is plaited high on the hips. The back-drapery falls plain, and must be lined either with the figured material, or with plain surah or taffetas to match. Ten to twelve yards of the figured material, and six yards of plain, will be required. If the train

No. 6.

is not desired, the fullness of the back-drapery can be arranged in irregular puffs, making a short costume.

No. 5—Is a mourning-costume, of crèpe and silk. The under or foundation skirt is of silk—



No. 7.

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an old silk skirt is most desirable; on to this, two narrow knife-plaited ruffles are first placed, and over this foundation-skirt the crèpe is adjusted, having the edge cut in deep tabs, which are lined with silk, and then turned up as seen. The tunic is of the plain silk, simply hemmed, and forms an apron-front, with a deep puff at the back. The bodice is a plain tight-fitting basque, trimmed down the fronts and all around with a wide band of crèpe cut on the bias. Cuffs to match. Five yards of crèpe, and twelve to fourteen yards of silk, for basque, tunic, and knife-plaitings. This does not allow for the foundation-skirt. Many ladies have either an old black silk, or some light-texture woolen goods, for the foundation.

No. 6.—For a little boy of three to four years, we have a costume of twilled flannel. The skirt is edged with a band of velvet, and box-plaited on to a petticoat-body. The blouse-waist has a rolling collar, ending in pointed revers in front, worn over a skirt-waist with lace ruffles. Velvet cuffs.

No. 7.—For a little girl of five to six years, we give a new model for a street-wrap, to be made of a light-drab cloth. It is a tight-fitting coat, with kilt-plaits at the back. A shoulder-cape, with velvet collar, is adjustable. The collar is attached to the coat, and the cape ties under. Cuffs, pockets, and band above the back kilts, are all of velvet.

POLONAISE: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here, in answer to numerous requests, an illustration of a stylish Polonaise. Folded in with the number is a SUPPLEMENT, with full-size diagrams, from which to cut it out. The polonaise consists of three pieces, viz:

1.—HALF OF FRONT.
2.—HALF OF BACK.
3.—SLEEVE.

Be particular to notice that No. 1 contains the darts for the bust and one under the arm. Also that No. 2 has the entire fullness in width, but that the complete length is not given, the sheet of paper not being long enough: this, however, is of no moment, as what should be the length is given in inches, and all that has to be done to this part of the pattern is to continue it: these inches are marked, as will be seen, upon the back seam of the skirt of the polonaise from F—which is forty-six inches. The length of the front is also marked as fifty-two inches from the neck.

The notches show where the plaits to form the drapery at the hips are to be placed. There are also four plaits on the front seam, making the drapery across the apron. Small plaits are laid all along the edge of the polonaise, when completed, to make it hoop under. It is not hemmed, only bound over the plaits. The width of both front and back is given.

Polonaises, we may add, are not nearly as fashionable as they were, but are still made up nevertheless, to please ladies who still fancy them. In many respects, however, they are advantageous; and hence their popularity. The one we give is the very latest in style, and is more in keeping with the prevailing fashions, in other respects, than they generally are.

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TIDY ON JAVA CANVAS, Etc.

BY MRS. JANE WEAVER.

In the front of the number, we give a pattern, printed in the appropriate colors, for a tidy on Java canvas. Or, if preferred, the same design can be worked in crochet. We are constantly asked for these patterns, proving how very popular they are.

DESIGN FOR PINCUSHION.

BY MRS. JANE WEAVER.

We give, in the front of the number, a design for the centre of a Pincushion: to be worked in thick muslin appliqué, on thin muslin or net. Or it may be, if preferred, of white silk appliqué on satin. Or the coral part of the design may be traced on blue satin, and filled in with thorn-coral, stuck on with glue. Ladies who have applied rice, and varnished it over with sealing-wax varnish, will judge of the effect that coral-thorns would have, which are about the same size as rice.

Still another method of working this pincushion is effective. Draw the design with carbon-paper, on white or écru cloth, or fine flannel or merino, and, with ingrain scarlet crewel, embroider the design in Kensington-stitch. The black circles are for large-headed black pins.

EMBROIDERY IN CHAIN-STITCH, Etc.

BY MRS. JANE WEAVER.

In the front of the number, we give a design which may be worked either in chain-stitch or in Kensington-stitch. The pattern may be used for quite a variety of purposes. Originally it was intended for the ruffle of a dress, and was done in two shades of blue. It also looks very well in white cotton, on a child's white or colored dress. If it is used for a flounce or ruffle, the edge should be scalloped in buttonhole-stitch.

DESIGN OF TEA-ROSES.

BY MRS. JANE WEAVER.

In the front of the number, we give a design of Tea-roses, for outline-work, or painting, or for embroidering on pale-green sateen, or oatmeal cloth. The design is transferred with carbon-paper. The colors of the silks are two shades of yellow, one being very pale, the other darker, and one shade of gold-brown. The lightest portion of the roses in the pale tint, then the whole embroidered with the dark shade, and the red gold-brown to be worked in where the engraved strokes are the darkest. The stems of red, green, and brown crewel; the leaves of dark bronze-green crewel; the veins of dark-brown silk; the heather of a purple-red, mixed with green. The butterflies are: one with pale-blue wings; the other of sulphur-color, with black spots.

The design would also be suitable for painting on a terra-cotta vase or oval tray of wood. Similar colors to be used.

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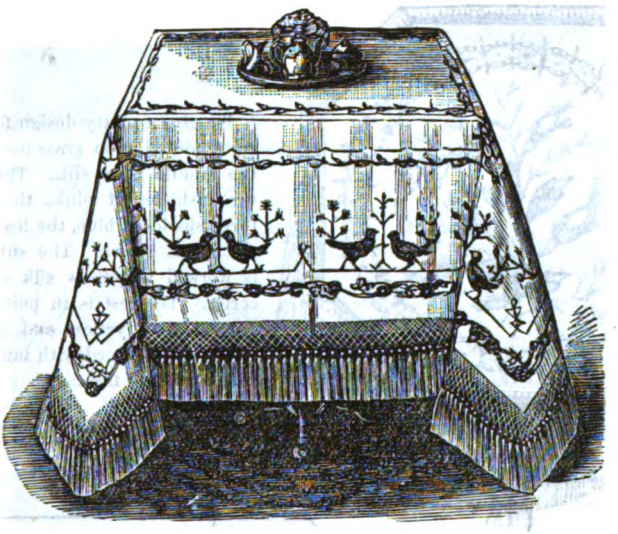
TEA-CLOTH OF BUTCHER'S-LINEN.

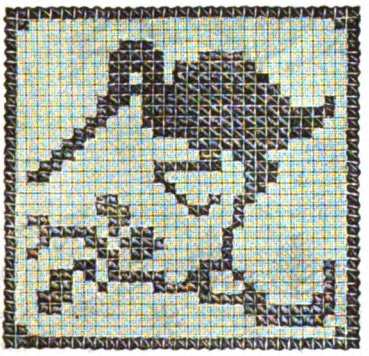
BY MRS. JANE WEAVER.



This cloth is designed for a small five-o'clock tea-table. It is square, and the size of the top is determined by the size of the table for which it is designed; then a small border is worked all around in outline with red and blue French working-cottons. The outside border is also done in red and blue, in cross-stitch; the tiny upper and outside borders in outline. The birds and branches may also be done in outline, if preferred. The edge of the linen is fringed out and then knotted to form the heading. These table-covers wash well, if done in the working-cottons.

DESIGNS IN CROSS-STITCH.

BY MRS. JANE WEAVER.



Two designs, one of a heron, the other of a rabbit, for working in cross-stitch, on tea-cloths, children's bibs, etc.

The color of the washing-cotton should be gray or black for the rabbit, and white and red for the heron.

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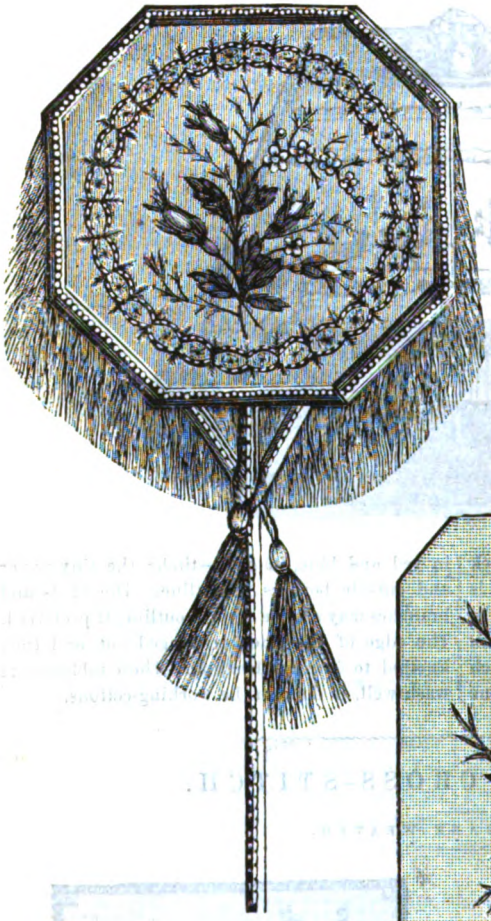
EMBROIDERY FOR A SCREEN.

BY MRS. JANE WEAVER.



We give a pretty design for a screen, to be embroidered upon grass-linen. The bunch in the middle is in silk. The rosebuds are in three shades of pink, the forget-me-not in three shades of blue, the leaves in olive-green, the stalks brown. The surrounding pattern is worked in yellow silk cord, piquée with cerise. The rest is in point-russe blue stars, crossed with yellow and olive palm-leaves. The canvas is lined with taffetas and mounted silk, cord, and tassels.

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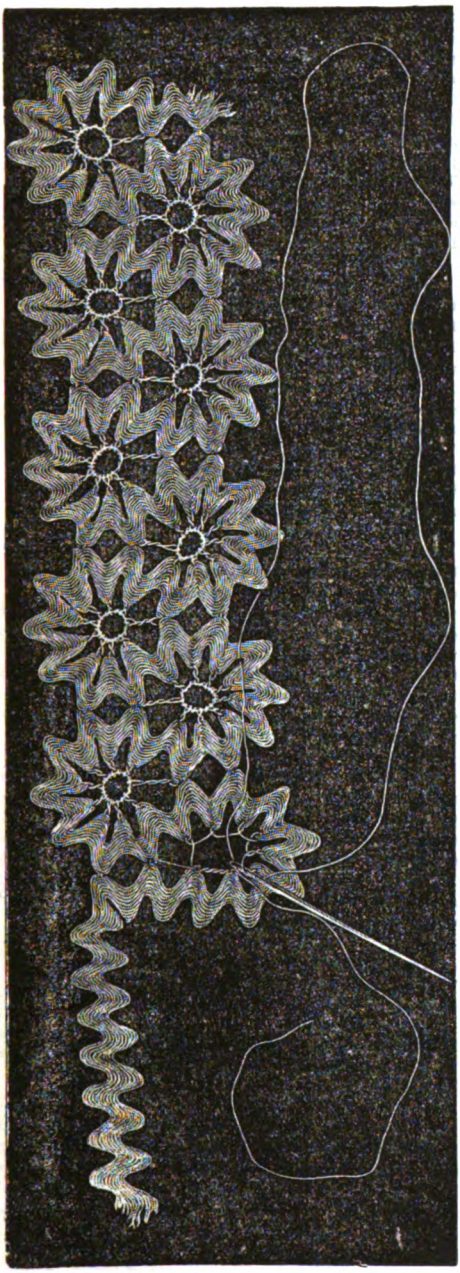
RICK-RACK WORK.

BY MRS. JANE WEAVER.



We have been asked for a description of what is called "Rick-Rack work." It is done as follows, the materials being braid and cotton. We give an engraving of the work, part finished, part half-done, in order to make the text better understood: though the description, even without it, is clear enough, we think.

With coarse serpentine braid, use No. 24 cotton; with the fine braid, use No. 40 cotton. Count twelve points, fasten the twelfth and the first securely together, forming a circle, then run the thread around underneath to the next inside point; fasten this to the point opposite, forming a circle with eight points turning towards the centre. Throw the thread over as in working a buttonhole, and catch the first point, so continuing until the eight points are worked up; then do not take the thread down to where the two points are sewed together, but right across to the first buttonhole point, thus forming a complete circle. Next, twist the needle twice around each of the threads between the points; when you reach the starting-point, draw up the thread to the required size, taking care not to draw too tight. Twist twice around the single thread you will see, and fasten to where the two points are sewed. This forms one-half of the inserting; to form the other half, leave the three upper points clear, and from the fourth count twelve and proceed like first wheel.

If you look at the pattern, you will see the proper point; and if you follow, point by point, you cannot fail to do the work correctly.

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Engraved & Printed by

LES MODES PARISIENNES.

SEPTEMBER, 1894

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Brothers

ETERSON'S MAGAZINE.

A BALMY DAY.

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Engraved by Illman Brothers from the Original Picture in the possession of the Publisher.

PLAYING AT BEING GRANDPA AND GRANDMA.

Engraved expressly for Peterson's Magazine

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Applique for Crazy Quilt.

DOROTHEA. [See the Story.]

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CHILDREN'S FASHIONS FOR OCTOBER. INFANT'S TOQUE.

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NEW STYLES FOR HOUSE-DRESSES. FRONT OF HAIR.

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BACK AND FRONT OF HOUSE-DRESS. DRESS COLLAR.

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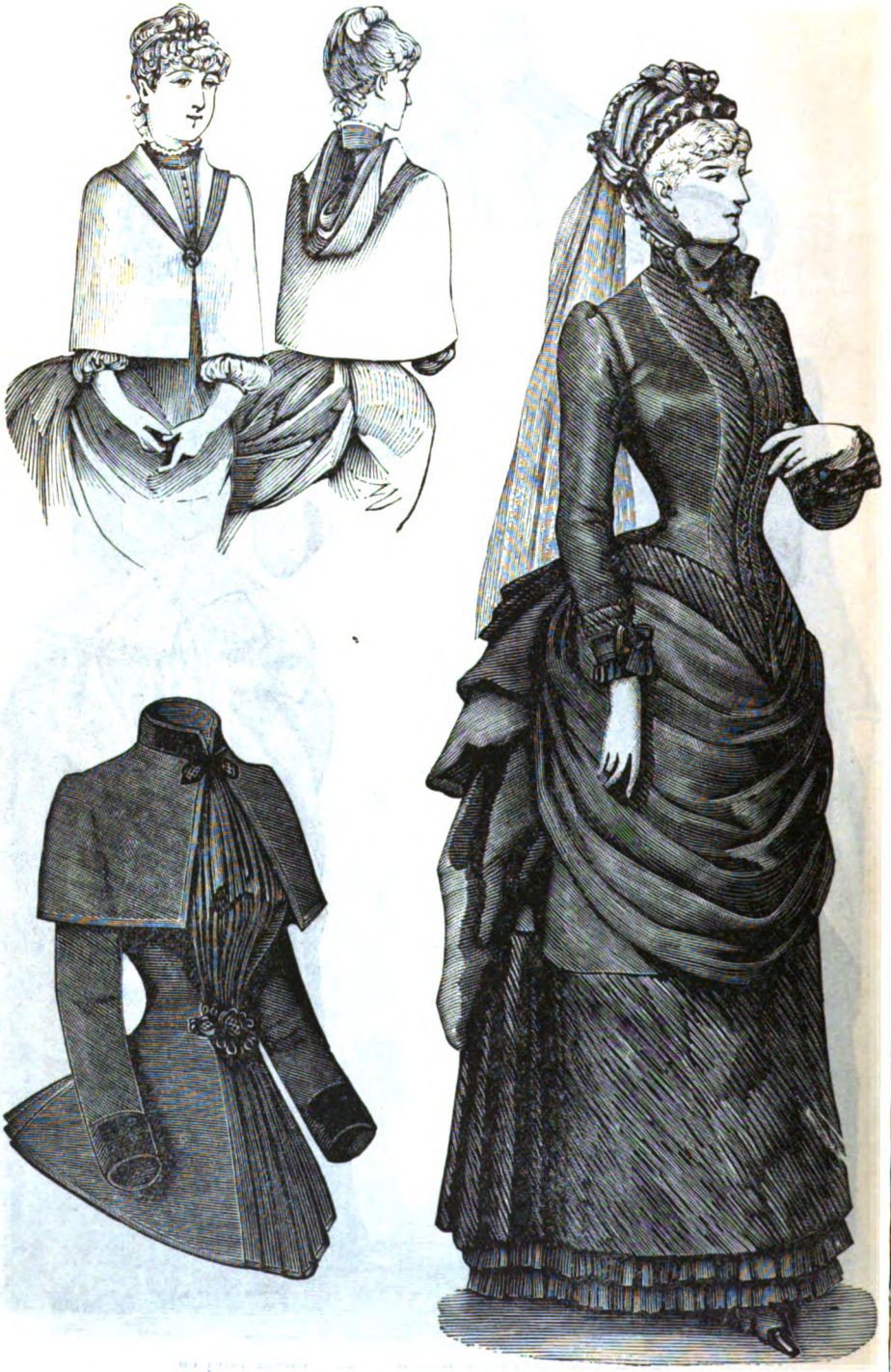

DRESS FOR MOURNING. MANTELET: FRONT AND BACK. JACKET, WITH CAPE.

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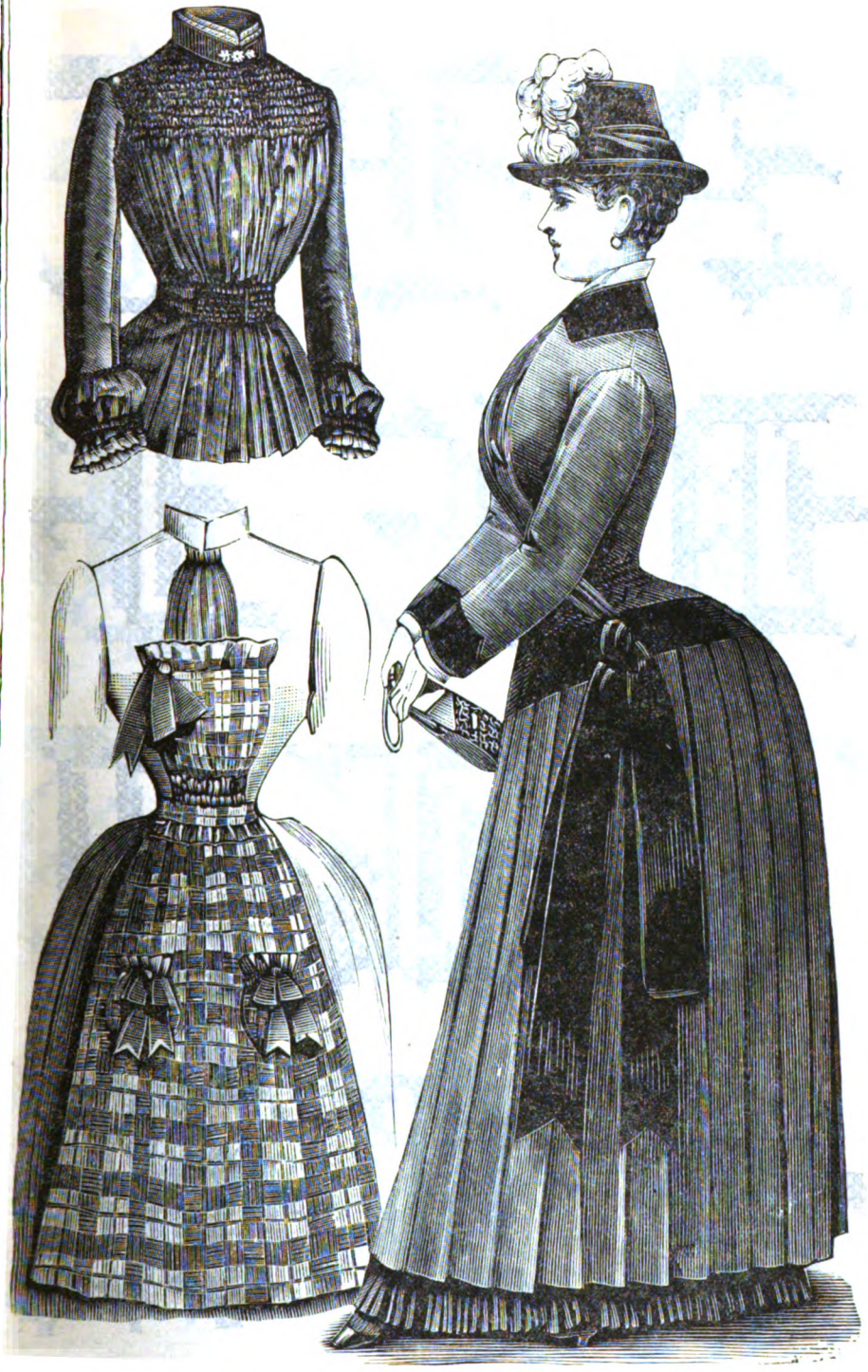

WALKING-DRESS FOR FALL. NEW-STYLE APRON. BODICE.

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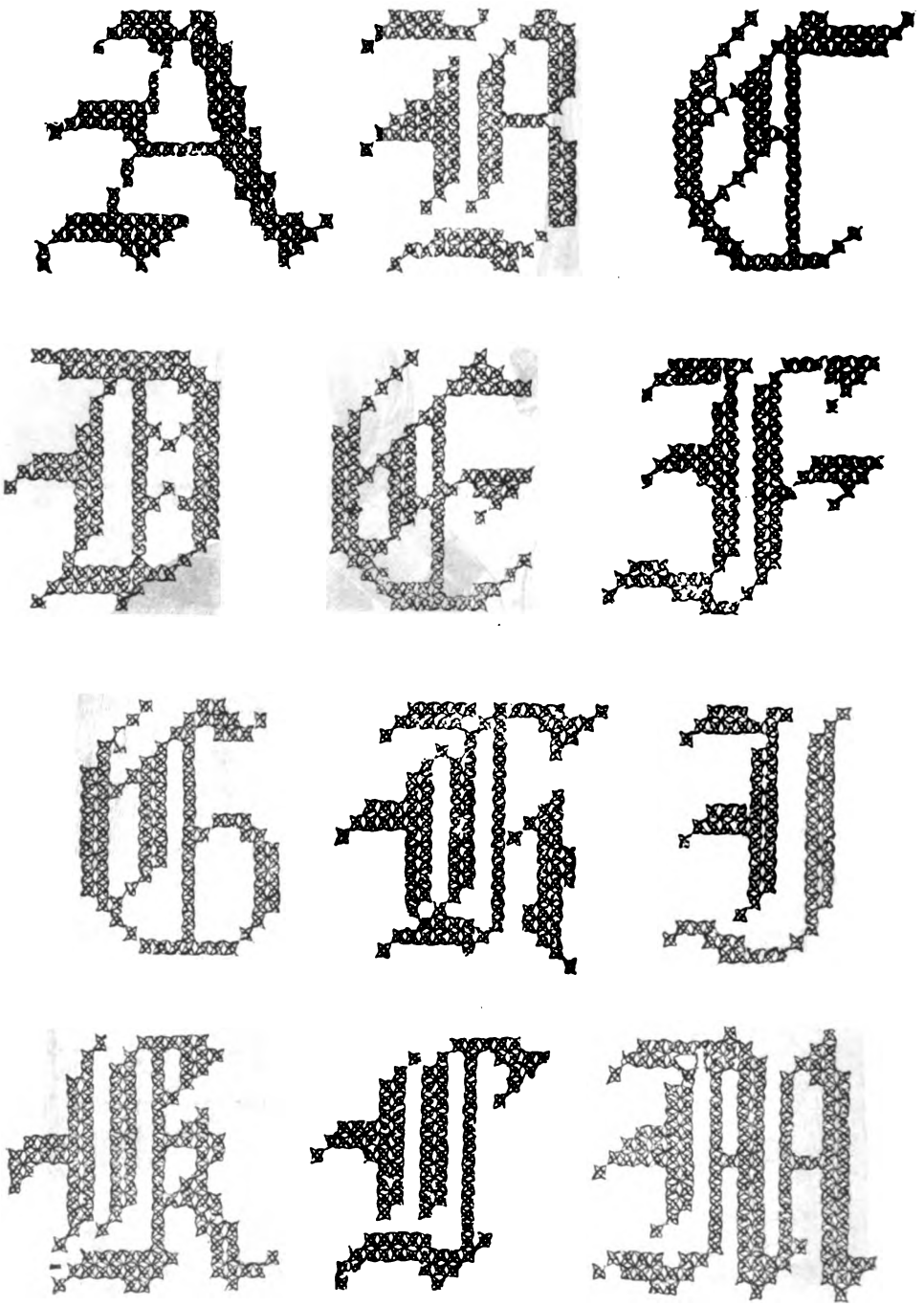

ALPHABET IN CROSS-STITCH.

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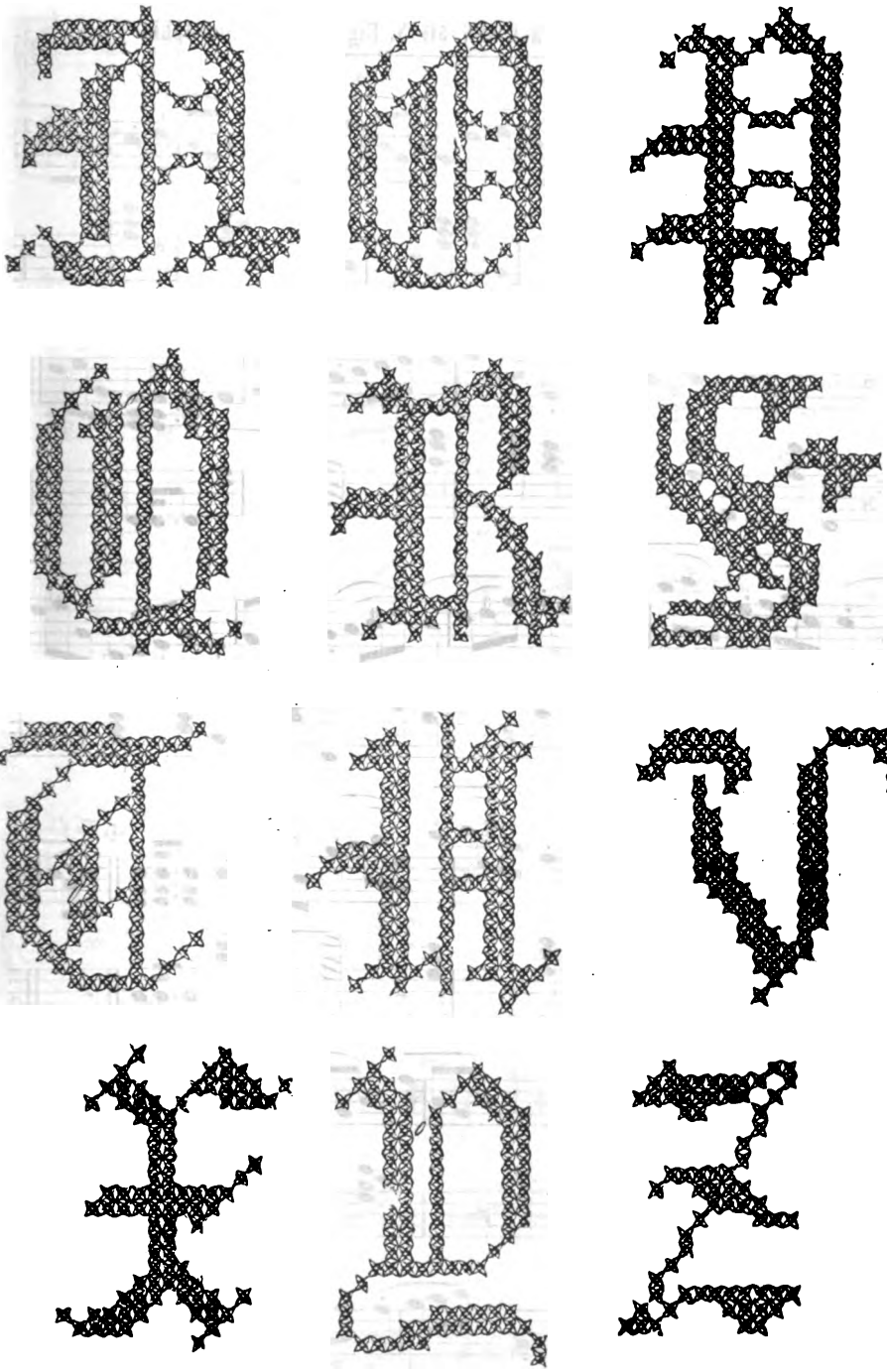

ALPHABET IN CROSS-STITCH.

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LATEST STYLE FOR FALL BONNETS AND HAT.

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